

VOL. 3 | F-STOP KEMPTON PARK | MARCH

FRAMESHIFT MAGAZINE

APRIL THEME :
ARCHITECTURE
PHOTOGRAPHY

20
25

fstoppphoto.co.za

HONOURS
RECIPIENTS
JAN 2025

MARCH RESULTS
WEEKEND WINNERS
SALON RESULTS



F-STOP Photographic Society is proudly affiliated with the
PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA





FRAMESHIFT MAGAZINE



Cover Photo:
Double Dandy
by Arnold Bester

PUBLISHER	F-Stop Photographic Society, Kempton Park
EDITOR	Belinda Ueckermann
CLUB MEETINGS	2nd Wednesday of the Month
TIME	18h45 for 19h00 sharp
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FrameShift Magazine

FrameShift Magazine is a dedicated space for photographers to connect, learn, and share their vision. Each issue is filled with inspiration, insights, and opportunities to grow as a photographer. From spotlighting member work to sharing expert tips and behind-the-scenes stories, every page is designed to keep you engaged and motivated.

Why FrameShift?

The name reflects the essence of photography - shifting perspectives, framing moments, and transforming the ordinary into extraordinary. With each issue, we aim to inspire you to see the world in new ways and embrace your creativity.

Send your ideas to

editor@fstoppphoto.co.za

How You Can Get Involved

FrameShift Magazine is a collective effort, and we want every member to feel part of its creation. Share your photos, suggest topics, or contribute articles - it's your chance to make your voice heard and your work seen!

- Have a unique technique or workflow to share?
- Know an inspiring story behind an image?
- Discovered a hidden gem location for shoots?

We'd love to include your insights and experiences in upcoming issues. This is your magazine, and together we can make it a rich tapestry of ideas, inspiration, and creativity.

Thank you for being part of this journey. Your involvement keeps the club and this magazine vibrant and exciting!

PREVIOUS ISSUES



Chairman's Corner

To Infinity and Beyond

The symbol for infinity that one sees most often is the lazy eight curve, technically called the lemniscate. This symbol was first used in the seventeenth century. It caught on quickly and was soon used to symbolize infinity or eternity in a variety of contexts.

The appropriateness of the symbol for infinity lies in the fact that one can travel endlessly around such a curve.

Up until the point of infinite focus, light rays diverge as they reach your lens. But as you focus further into the distance, those rays straighten up until they are parallel rather than diverging. That point where they become parallel is the point of infinite focus.

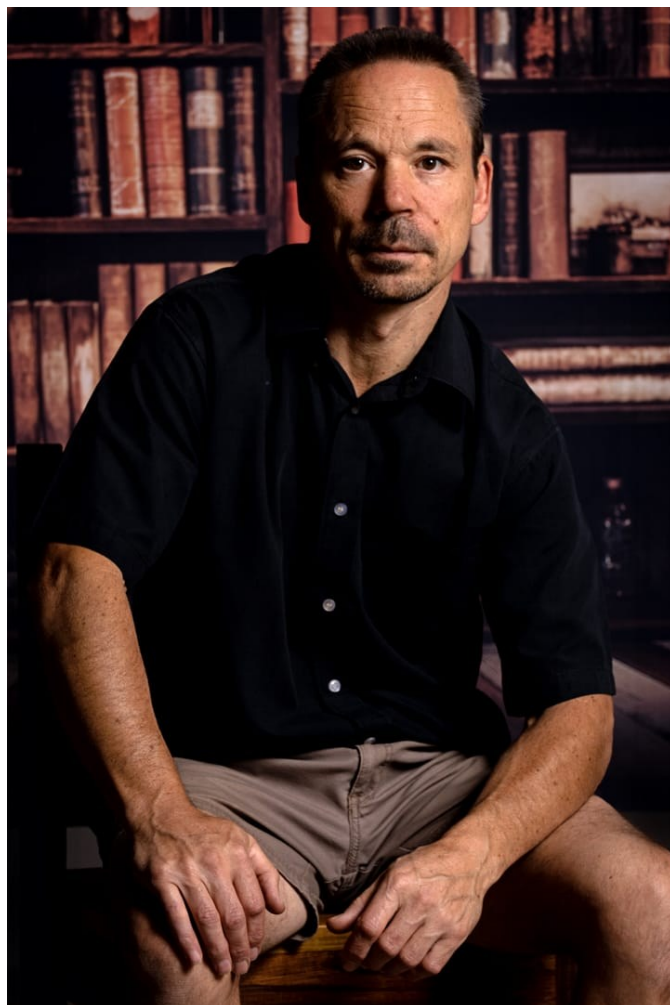
It's called that because any object beyond that point will also be in focus, and so on until (theoretically) infinity. In other words, when you focus to infinity you won't need to refocus even if there are objects more distant than the one at the focus point.

Why is this important?

For landscape photographers it is important to maximize the equipment limitations to get the best results and DOF possible in one shot. In most cases a landscape image with foreground and background objects it is desired to have both in focus. Achieving this in a single shot requires to have the focus placed in the correct place in order to get as much of the scene in acceptable focus as possible. Some photographers refer to a term called Hyperfocal distance to assist with correct focussing in landscapes.

Hyperfocal distance refers to the distance from camera to the closest point that a lens, focussed at infinity, needs to be for everything beyond that point to be in acceptable focus. Everything from halfway to the hyperfocal distance all the way to infinity will be in acceptable focus if lens is set to infinity and focussed at the hyperfocal distance.

A different way than hyperfocal distance calculations/charts is to get to know your lenses and camera combinations. It may be more



accurate than just a calculation/chart. Find a location that has foreground and background objects at infinity. You can work out where to focus your lens if set to infinity with a simple technique. Take note of your focal length. Now manually focus the lens to infinity if it has this capability. Ask a person to walk away from you towards infinity while you view the focus on your live view screen. At the point where the person becomes acceptably sharp is the point where infinity focus starts for your lens (at that focal length) set at infinity where everything beyond that point will also appear sharp. Do this for every focal length. It is then easy to get hyperfocal distance, by doubling this distance from camera. Sharpness can be affected by your aperture setting depending on how close the foreground items are but generally does not matter at all.

Another method is to focus at subject in far distance (infinity) and take the shot. Now review the image enlarged on LCD. Move down .../

Chairman's Corner

from far object towards the foreground until the scene starts to appear blurry. This is the infinity point for that focal length. Focus thus slightly in front of this distance and everything beyond that will be acceptably sharp as it is at infinity.

Many landscape photographers do not care about this and shoot multiple frames focussed at different distances and combining in software afterwards to get an image with foreground and background in sharp focus.

If you are going to focus on an object that is already beyond the infinity setting on your lens then you are affecting your DOF, especially the foreground unless there are no subject/objects in the near foreground. To maximize your DOF you need to focus about a third of the way between the nearest object you want in focus and where

infinity starts then infinity will take care of the focus of the rest of the scene beyond the focus point.

Example

If you shoot a scene where the closest subject in the scene is about 50m away and the most distant subject like a mountain is say 5km away you can shoot this with anything up to 50mm focal length without worrying about DOF as everything in the scene is already at infinity for this focal length. It is therefore impossible to get anything beyond 50m out of focus because as far as the lens is concerned, they are all at the same distance due to lens being at infinity. This also means you can shoot this scene at F2.8 or F16 and it would not make a difference at all. Therefore, use the sweet spot of the lens (usually around F8 or 2-3 stops more than the lens' widest aperture).



IPIP Photography Club presents



CENTRAL GAUTENG REGIONAL CONGRESS

17 May 2025

Photoshoots with agility dogs, ballet dancers, models and abstract macro photography!



Talks with Landscape Photographer, Johan Brits &
Documentary Photojournalist, Antoine de Ras

R400, lunch included

Cliffview Primary School, Fairlands, Randburg

Committee 2025

Position	Name	Cell No	E-mail Address
Chairman	Arnold Bester	0832526477	chair@fstoppphoto.co.za
Vice Chairman	Rickus Barnard	0829096327	chair@fstoppphoto.co.za
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Committee e-mail	All committee members	committee@fstoppphoto.co.za

General Information

FEE STRUCTURE

Main Member : R420.00

Additional Family Member : R300.00

Pensioners : R200.00

Scholars : R170.00

Yearly Fees are due by end April

BANKING INFORMATION

F-Stop Photographic Society

Capitec Business Account

Branch Code: 450 105

Acc Number: 1051918200

Ref: Name and Surname

E-mail POP: finance@fstoppphoto.co.za

SOCIAL MEDIA

- **Website** : <https://fstppphoto.co.za>
- **Facebook** : <https://www.facebook.com/Fstopphotographic/>
- **WhatsApp** : Please ask Maureen to be added to the group. [Cell 0712548689](tel:0712548689)
- **Publication** : Club Website and Social Media Accounts, if you do **NOT** want your images to be published, please contact the editor before the 15th of each month. editor@fstoppphoto.co.za

General Club Rules

• Respectful Conduct

All members must treat each other with respect and courtesy, both in person and online. Constructive criticism should be offered in a positive and encouraging manner.

• Attendance and Participation

Members are encouraged to attend meetings regularly and participate in club activities, such as workshops, shoots, and exhibitions. Active involvement ensures a thriving and engaging club environment.

• Submissions and Deadlines

When submitting images for competitions or showcases, members must adhere to the provided deadlines. Late submissions may not be considered for review or exhibition.

• Photo Copyright and Ownership

Members must ensure they own the copyright to their submitted images or have permission to use the work of others. All images submitted must be original, and credit should be given to any collaborators or external sources.

• Respect for Privacy and Permissions

When photographing people, property, or private spaces, it is important to seek permission from subjects or property owners before submitting or displaying the work publicly.

• Collaboration and Teamwork

The club encourages collaboration between members. Sharing techniques, tips, and feedback helps create a more supportive and educational environment for everyone.

• No Plagiarism

Members should ensure their work is entirely their own. Plagiarism, including copying or heavily referencing other photographers' work without credit, is not tolerated.

• Respecting Themes and Categories

When entering club nights, members should adhere to the themes and categories as outlined. Images should reflect the intended focus and requirements.

• Club Elections and Nominations

Nominations for committee positions will be open during the AGM. Members interested in contributing to the club's leadership should follow the nomination procedure and attend the AGM to vote.

• Photographer's Responsibility

While photographers are encouraged to experiment and push boundaries, they are responsible for ensuring that their work aligns with the ethical standards set by the club, particularly in terms of authenticity and originality.

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www.pssa.co.za



PSSA Information

PSSA Contact Information

- Website:** <https://pssa.co.za>
- Salon Calendar:** <https://pssa.co.za/category/salons/calendar-results-for-year-ending-june-2025/>
- International Salon:** <https://pssa.co.za/international-salons/>
- Diamond Rating:** <https://pssa.co.za/diamond-ratings-and-salon-honours/>

PSSA Congress 2025

The PSSA Congress will be held in Struisbaai on 11 - 15 August 2025.

Click here for more information
<https://pssa.co.za/2025-pssa-national-congress/>

Upcoming Salons

2025-04-05	7th Paarl National Salon of Photography
2025-04-19	9th MFFC PDI Salon 2025
2025-05-03	SSCC 8th National PDI Salon
2025-05-17	PECC National Salon
2025-05-31	3rd Kriel Foto Club Salon
2025-06-07	1st Ballito Photo Club National Salon
2025-06-14	TAF 14th Print & PDI Salon
2025-06-21	PSSA 27th Up and Coming



Click on the above image to launch the Congress AV

PSSA Salons

What are they and why we do them

Wikipedia: “From the seventeenth century to the early part of the twentieth century, artistic production in France was controlled by artistic academies which organized official exhibitions called salons.”

To be able to exhibit your work on a salon, you had to obtain the approval of the judges. Today it is still the same in photography that all entries received are evaluated by the jury and only those found acceptable will be exhibited.

And this is how we think of a photographic salon today – an exhibition of photography.

Photographers are invited to submit their images in various categories for possible inclusion in the salon exhibition. A panel of judges scores all the submitted images and chooses approximately 20% for exhibition. The images that are chosen are known as “acceptances” and these are the “salon acceptances” that are required for Club promotion.

The acceptance rate will be different for each event and is set by the jury but within the parameters set by the organisations which approved the exhibition (salon) and lend their name to it (patronage).

In South Africa, PSSA as the national organisation representing amateur photographers, uses a guideline for acceptances for PDI (projected digital images) salons at between 20% and 25% and up to 35% for prints and Audio Visuals. Overseas you may see rates between 25% – 45%!

The prime reason for presenting a salon is to see work that you would otherwise not see and share that with all our members and the public.

The entry fee is there to cover cost and if there is a surplus that is a bonus.

Salons are either National ones where only photographers from South Africa (as well as all members of PSSA worldwide) may enter or International ones where photographers from all over the world compete.

A list of salons is published on the PSSA website, in Club newsletters and entry for SA salons is generally via [PhotoVaultOnline](#).

Conditions of Entry

The salon conditions of entry document (salon brochure) will provide all the detail of the event such as:

- Time table – Closing date, judging dates, when results will be available and exhibition dates.
- Awards – Medals and other awards which can be won.
- Categories of entry and their definitions.
- Names of the judges.
- Entry fees
- How to enter

What is in it for me, the photographer?

1. **Diamond Ratings**
2. **DPSSA Salon Honours**

Continue reading 

PSSA Salons

DIAMOND RATINGS & DPSSA SALON HONOURS

Awards are given for achievement by PSSA Members in:

- South African National and South African International Salons with PSSA patronage
- All other International Salons with patronage by one or more of:
 - ◆ The Royal Photographic Society of Great Britain
 - ◆ The Photographic Society of America
 - ◆ The Australian Photographic Society
 - ◆ FIAP (Fédération Internationale de l'Art Photographique)
 - ◆ The Chinese Photographers Association

Awards for Diamond Ratings and DPSSA are given in three categories, namely Nature, Colour and Mono.

Diamond Ratings Awards

- **1 Diamond** 15 salon acceptances per category
- **2 Diamond** 30 salon acceptances per category
- **3 Diamond** 60 salon acceptances per category

DPSSA Salon Honours

- DPSSA** 125 salon acceptances per category
- DPSSA(CIs)** 250 salon acceptances per category
- DPSSA(Vers)** a DPSSA in 3 categories (e.g. Nature, Colour and Mono)
- DPSSA(CIs-Vers)** a DPSSA(CIs) in three categories (e.g. Nature, Colour and Mono)

A Vers is awarded for any of the above honours when that honour has been granted for the 3 different categories i.e. Nature, Open and Mono.

For example: a DPSSA achieved in Nature, Open and Mono will be a DPSSA(Vers)

Another example: a DPSSA(CIs) achieved in Nature, Open and Mono will be a DPSSA(CIs-Vers)

When listing only your highest honours, the DPSSA(Vers) and DPSSA(CIs) will both be listed. If you achieve a DPSSA(CIs-Vers) then only it would be listed.

EPSSA Salon Honours

- EPSSA** 500 salon acceptances
- EPSSA(CIs)** 750 salon acceptances
- EPSSA(Mille)** 1000 salon acceptances
- EPSSA(Mille-Premium)** 1350 salon acceptances
- EPSSA(Mille-Platinum)** 1750 salon acceptances
- EPSSA(Mille-Platinum 1)** 2500 salon acceptances – Requires 750 acceptances from any category in addition to the EPSSA(Mille-Platinum)
- EPSSA(Mille-Platinum 2)** 3500 salon acceptances – Requires 1000 acceptances from any category in addition to the EPSSA(Mille-Platinum 1)
- EPSSA(Mille-Platinum 3)** 4500 salon acceptances – Requires 1000 acceptances from any category in addition to the EPSSA(Mille-Platinum 2)

Forms to apply (please go to [PSSA website](#) for various forms and rules)



Congratulations

to our latest **HONOURS** recipients



LPSSA Colour - ANITA BESTER



Licentiateship:

The LPSSA is the entry level Honours and is awarded for a high level of basic skill and competence.

All applicants must start with an LPSSA unless they already hold a 3 Diamond rating in the medium in which they are applying.

The panel consists of 10 images or 2 AVs.



Congratulations

to our latest **HONOURS** recipients



LPSSA Mono - BELINDA UECKERMANN



Licentiateship:

The LPSSA is the entry level Honours and is awarded for a high level of basic skill and competence.

All applicants must start with an LPSSA unless they already hold a 3 Diamond rating in the medium in which they are applying.

The panel consists of 10 images or 2 AVs.





Congratulations

to our latest **HONOURS** recipients



FPSSA Colour - ARNOLD BESTER

FPSSA

Application and Judging

A Fellowship recognizes a high standard of achievement in the art and science of the medium and is awarded for excellence.

As at the other levels, good presentation will always help to make a good impression, and for the FPSSA your panel must go a step further and the panel itself must be cohesive. This does not mean that all the images should be the same, but rather that they should show an in-depth understanding and mastery of all the fields that are shown.

The panel should be presented in such a manner as to satisfy the judges that the work hangs together as a panel and does not appear to be a series of disparate images, nor that too many similar images are included.

Consider factors such as visual flow, colour, brightness etc. when choosing what to include and the order in which to present them.

In order to ensure that the panel fulfils these requirements – the judges will start by viewing the entire panel as shown below.



The judges will discuss the panel and provided they are happy that it does hang together well then they will proceed to the next step

which is the judging of the individual images and the awarding of credits.

If the panel fails at the first step the applicant will be given feedback as to why it fails. The judges will take a brief look at the individual images to see whether individually the standard is met so that this feedback may be given to the applicant as well. No credits will be awarded.

When credits are awarded it will be in the same way as for the other levels of application and they may be rearranged when submitting again BUT the panel will once again be assessed as a panel first and if it is found that the panel does not fulfil the panel requirements no further credits will be awarded and feedback will be given to the applicant.

Both general and specialist panels may be entered. When presenting a general panel consider how it will look when displayed on one page – as there will be 5 rows of images consider that 5 could be the ideal number of different subjects/techniques, but that choice is yours.

A Specialist Panel refers to the concept of focusing on a single theme, subject or aspect and could include a single subject or a specific photographic technique. Be careful however of repetition with too many similar images.

The layout of a specialist panel is as important as that for a general panel.

A Fellowship panel must show an excellent understanding and mastering of technique and treatment whether you submit a general or specialised panel.



Congratulations

to our latest **HONOURS** recipients



FPSSA Colour - ARNOLD BESTER



Fellowship:

The FPSSA is awarded for excellence and distinguished ability. The Fellowship recognizes a high standard of achievement in the art and science of the medium and is awarded for excellence. The applicant must hold an APSSA in the medium of application.

This panel consists of 25 images or 4 AVs.

March Club Review

Theme March 2025: Straight Out of Camera

Photos shared exactly as they were taken, with no editing.

On 12 March 2025, our photo club gathered for an engaging evening dedicated to the theme 'Straight out of Camera' (SOOC). The event was graced by the esteemed judge, Laetitia Kenny, whose keen eye and insightful commentary added depth to the experience.

The concept of SOOC challenged photographers to rely solely on their in-camera skills, without post-processing or digital enhancements. This approach emphasized composition, lighting, and timing, requiring meticulous attention to detail and creativity.

Laetitia Kenny began the evening with a brief introduction, sharing her own experiences and perspectives on the importance of mastering the fundamentals of photography. Her passion for authenticity and raw expression set the tone for the night.

As each image was presented, Laetitia provided thoughtful feedback, highlighting the strengths and offering constructive suggestions for improvement. She commended the artists for their dedication to capturing the perfect moment and praised their ability to convey emotion and narrative without the crutch of editing software.

Particularly notable were the diverse interpretations of the theme. From landscapes bathed in natural light to flowers, cards and portraits brimming with emotion, the variety of submissions showcased the immense talent within our club. Laetitia's comments not only celebrated technical prowess but also encouraged creativity and personal expression.

Overall, the 'Straight out of Camera' evening was both educational and motivational, leaving attendees with a renewed appreciation for the art of photography in its purest form. We extend our heartfelt thanks to Laetitia Kenny for her invaluable contribution and look forward to future events that continue to challenge and inspire our photographic community.

March's Winning Images

The competition featured exceptional work across all star grades, with the following images taking top honours:

- **Best 5 Star Honours :**
Double Dandy by Arnold Bester
- **Best 5 Star :**
Boots on the ground by David Roberts
- **Best 4 Star :**
Liqui Moly by Frank Ueckermann
- **Best 3 Star :**
Ready to go by Andre de Kock
- **Best 2 Star :**
Sunset Bliss by Lay-Leigh Moore
- **Theme winner :**
Kosmos from my lens by Stephan Fourie

Best Images of the Evening

Best Senior :

Liqui Moly by Frank Ueckermann

This dynamic action shot captures the thrill and intensity of off-road racing, earning a well-deserved win in the Senior division. The sharp focus on the driver and co-driver, combined with the motion blur of the spinning wheels and background, adds a sense of movement and excitement. The vibrant sponsor decals and rugged terrain further enhance the raw energy of the scene. A true testament to timing and technique.



March Club Review

Theme March 2025: Straight Out of Camera

Photos shared exactly as they were taken, with no editing.

Best Junior :

Ready to go by Andre de Kock

This captivating portrait of a young kart racer, crowned the Junior division winner, captures the spirit of determination and focus. The vibrant helmet, with its reflective visor, adds a striking visual element, while the racer's eyes reveal unwavering concentration. The rich detail in the racing suit and steering wheel highlights the competitive atmosphere, and the shallow depth of field keeps the attention firmly on the subject.



Theme Winner :

Kosmos from my lens by Stephan Fourie

In the Theme division, the image, captivated the judge with its delicate beauty and masterful execution. The close-up of a cosmos flower, with its soft white petals tinged with subtle pink hues, radiated elegance and simplicity. The vibrant yellow centre drew attention to the intricate details of the stamen, while the dark background provided a striking contrast that enhanced the flower's natural grace. The photographer's skilful use of lighting and focus perfectly embodied the SOOC challenge.



Looking Ahead: April's Challenge

Next month's theme is Architecture. Images that highlight the beauty of buildings and structures.

Architecture photography is a genre that captures the design, structure, and aesthetic of buildings and other man-made environments. It emphasizes the lines, shapes, textures, and details of architectural elements, often highlighting the interplay between light and shadow. This form of photography can include both exterior and interior shots, ranging from historic landmarks to modern skyscrapers, and aims to convey the essence and character of the space.

Good luck and have fun with this challenge!

March Scores

Certificate of Merits (COM's)

Category	Image Name	Author Name	Star	Points
Photojournalism	Donovan	Kay-Leigh Moore	2S	13
Photojournalism	Sunset bliss	Kay-Leigh Moore	2S	13
Photojournalism	Ready to go	Andre De Kock	3S	13
Theme	Kosmos from my lens	Stephan Fourie	3S	13
Pictorial	Nocturne Tulip	Deidre Schnetler	4S	13
Theme	Gold and Blue Molecular Dance	Deidre Schnetler	4S	13
Portraiture	The beauty in orange	Elsa Schnetler	4S	13
Photojournalism	Liqui Moly	Frank Ueckermann	4S	13
Theme	Colorful Hopper	Arnold Bester	5H	13
Pictorial	Double Dandy	Arnold Bester	5H	13
Altered Reality	Movement	Marthinus Odendaal	5H	13
Photojournalism	The Truster	Rickus Barnard	5H	13
Pictorial	Stille waters	Belinda Ueckermann	5H	13

Evening Statistics

Award	Points	Totals
COMS	13	13
Gold	12	35
Gold	11	39
Gold	10	14

Category	Entries	COM 13	Gold 12	Gold 11	Gold 10
Altered Reality	7	1	3	2	1
Nature	13		8	4	1
Photojournalism	20	5	5	7	3
Pictorial	24	3	6	9	6
Portraiture	11	1	6	4	
Scapes	6		1	2	3
Theme	20	3	6	11	
Totals	101	13	35	39	14

March Scores

Author Name	Star	Cat	Photo Title	Score	Award
Andries Francois Botha	2S	NA	Up above	12	G
Andries Francois Botha	2S	PI	Lets take a minute	12	G
Andries Francois Botha	2S	PI	Ready steady go	11	G
Andries Francois Botha	2S	TH	Play time	11	G
Kay-Leigh Moore	2S	PJ	Donovan	13	COM
Kay-Leigh Moore	2S	PJ	Sunset bliss	13	COM~B2
Kay-Leigh Moore	2S	PJ	Portal to nowhere	11	G
Kay-Leigh Moore	2S	TH	Window to the world	11	G
Andre De Kock	3S	NA	Ice crystals	11	G
Andre De Kock	3S	PJ	Ready to go	13	COM~B3~BJ~BE
Andre De Kock	3S	PJ	The dragon	11	G
Andre De Kock	3S	PI	Old barn	11	G
Andre De Kock	3S	TH	Fly fishing	12	G
Stephan Fourie	3S	AR	KOSMOS KALEIDOSCOPE	12	G
Stephan Fourie	3S	PI	BEHIND THE SHIELD OF A FIREFIGHTER	12	G
Stephan Fourie	3S	PO	FENCING GIRL	12	G
Stephan Fourie	3S	TH	KOSMOS FROM MY LENS	13	COM~BTH
Andre Kruger	3S	PJ	80 Meter Resies	11	G
Andre Kruger	3S	PI	Skoenlapper	10	G
Andre Kruger	3S	SC	Afriski Mountain Resort	11	G
Andre Kruger	3S	SC	Wolke	10	G
Andre Kruger	3S	TH	Kerk Middelburg	11	G
Ryan Sim	3S	NA	Pretty In White	11	G
Ryan Sim	3S	PJ	In Formation	11	G
Ryan Sim	3S	PJ	Pro In Action	10	G
Ryan Sim	3S	SC	Reflections	12	G
Ryan Sim	3S	TH	Dinner Service	12	G
Maria Gough	4S	PJ	Love my Goggo	12	G
Maria Gough	4S	PI	Tomato and Onions	10	G
Maria Gough	4S	PO	Lasting Beauty	12	G
Maria Gough	4S	TH	Yellow and Green	11	G
Deidre Schnetler	4S	AR	Havoc Rose	10	G
Deidre Schnetler	4S	PI	Winter Whispers	10	G
Deidre Schnetler	4S	PI	Nocturne Tulip	13	COM
Deidre Schnetler	4S	TH	Gold and Blue Molecular Dance	13	COM
Elsa Schnetler	4S	NA	Alert	10	G
Elsa Schnetler	4S	PI	The Stallion	11	G
Elsa Schnetler	4S	PI	Pink twist	10	G
Elsa Schnetler	4S	PO	The beauty in orange	13	COM
Elsa Schnetler	4S	TH	The beauty and the beast	12	G
Frank Ueckermann	4S	NA	The look	12	G
Frank Ueckermann	4S	PJ	Liqui Moly	13	COM~B4~BS
Frank Ueckermann	4S	PJ	Puma 3	11	G
Frank Ueckermann	4S	PI	Red Wine	12	G
Frank Ueckermann	4S	TH	239 Mud splash	12	G
Fraser Bryce	5S	PJ	Leap of Faith	10	G
Fraser Bryce	5S	PI	Sunset City	11	G
Fraser Bryce	5S	PO	Herder	12	G
Fraser Bryce	5S	PO	A Glimpse of Emerald	11	G
Fraser Bryce	5S	TH	Parting Shot	12	G

March Scores

Author Name	Star	Cat	Photo Title	Score	Award
Ron Cox	5S	NA	Resting	12	G
Ron Cox	5S	NA	Look at that S car go	12	G
Ron Cox	5S	NA	Primed for Action	12	G
Ron Cox	5S	TH	Blow Back	11	G
Maureen Fourie	5S	PJ	Roxette	12	G
Maureen Fourie	5S	PI	Cosmos 7725	12	G
Maureen Fourie	5S	PO	Fireman on Duty	12	G
Anthony Malin	5S	PJ	Archers Ready	10	G
Anthony Malin	5S	PI	Plaas Meisies	11	G
Anthony Malin	5S	PO	Smoking	11	G
Anthony Malin	5S	SC	The Gathering Storm	10	G
Sarina Odendaal	5S	PJ	Balerenia	11	G
Sarina Odendaal	5S	SC	Kalkbaai Hawe	11	G
Sarina Odendaal	5S	SC	Brandwag	10	G
Sarina Odendaal	5S	TH	Up Stream	11	G
David Roberts	5S	NA	African Darter	12	G
David Roberts	5S	NA	Spreading my wings	12	G
David Roberts	5S	PI	Boots on the ground	12	G~B5
David Roberts	5S	PI	I have got your back	11	G
Jeanette Smith	5S	NA	nxai pans zebras	12	G
Jeanette Smith	5S	NA	fluitende eend	11	G
Jeanette Smith	5S	PJ	barrel run k	11	G
Jeanette Smith	5S	TH	straight out of kamera	11	G
Rickus Barnard	5H	PJ	The Truster	13	COM
Rickus Barnard	5H	PI	On the Run	11	G
Rickus Barnard	5H	PI	Memory Lane	10	G
Rickus Barnard	5H	PO	Musikant	12	G
Rickus Barnard	5H	TH	The Entrance	11	G
Arnold Bester	5H	PJ	Defence	12	G
Arnold Bester	5H	PI	Double Dandy	13	COM~B5H
Arnold Bester	5H	PI	Red Martini	12	G
Arnold Bester	5H	PO	Marley Portrait	11	G
Arnold Bester	5H	TH	Colorful Hopper	13	COM
Marthinus Odendaal	5H	AR	Movement	13	COM
Marthinus Odendaal	5H	NA	Baines Baobab	11	G
Marthinus Odendaal	5H	PI	Falling	11	G
Marthinus Odendaal	5H	TH	Huisie by die dam	11	G
Michelle Rademeyer	5H	AR	Life is about dancing in the rain	12	G
Michelle Rademeyer	5H	AR	Its in your hand to make it a better world	11	G
Michelle Rademeyer	5H	AR	You cant wait till life isnt hard to be happy	11	G
Michelle Rademeyer	5H	TH	Why try to fit in	11	G
Belinda Ueckermann	5H	PJ	Kinto Toyota	12	G
Belinda Ueckermann	5H	PI	Stille waters	13	COM
Belinda Ueckermann	5H	PO	Embers of Time	12	G
Belinda Ueckermann	5H	PO	Resonance	11	G
Belinda Ueckermann	5H	TH		210	G
Annaline Werth	5H	AR	My Passion	12	G
Annaline Werth	5H	PJ	Up Up and away	12	G
Annaline Werth	5H	PI	After the rain	11	G
Annaline Werth	5H	PI	Refresh after the rain	10	G
Annaline Werth	5H	TH	Mushroom in grass	11	G

Certificates of Merit



Left

Kay-Leigh Moore

Donovan

COM 13, 2 Star

Below

Kay-Leigh Moore

Sunset bliss

COM 13, Best 2 Star



Certificates of Merit



Top | Andre De Kock | Ready to go

COM 13, Best 3 Star, Best Junior, Best Image of the evening

Below | Stephan Fourie | Kosmos from my lens | **COM 13, Best Theme**

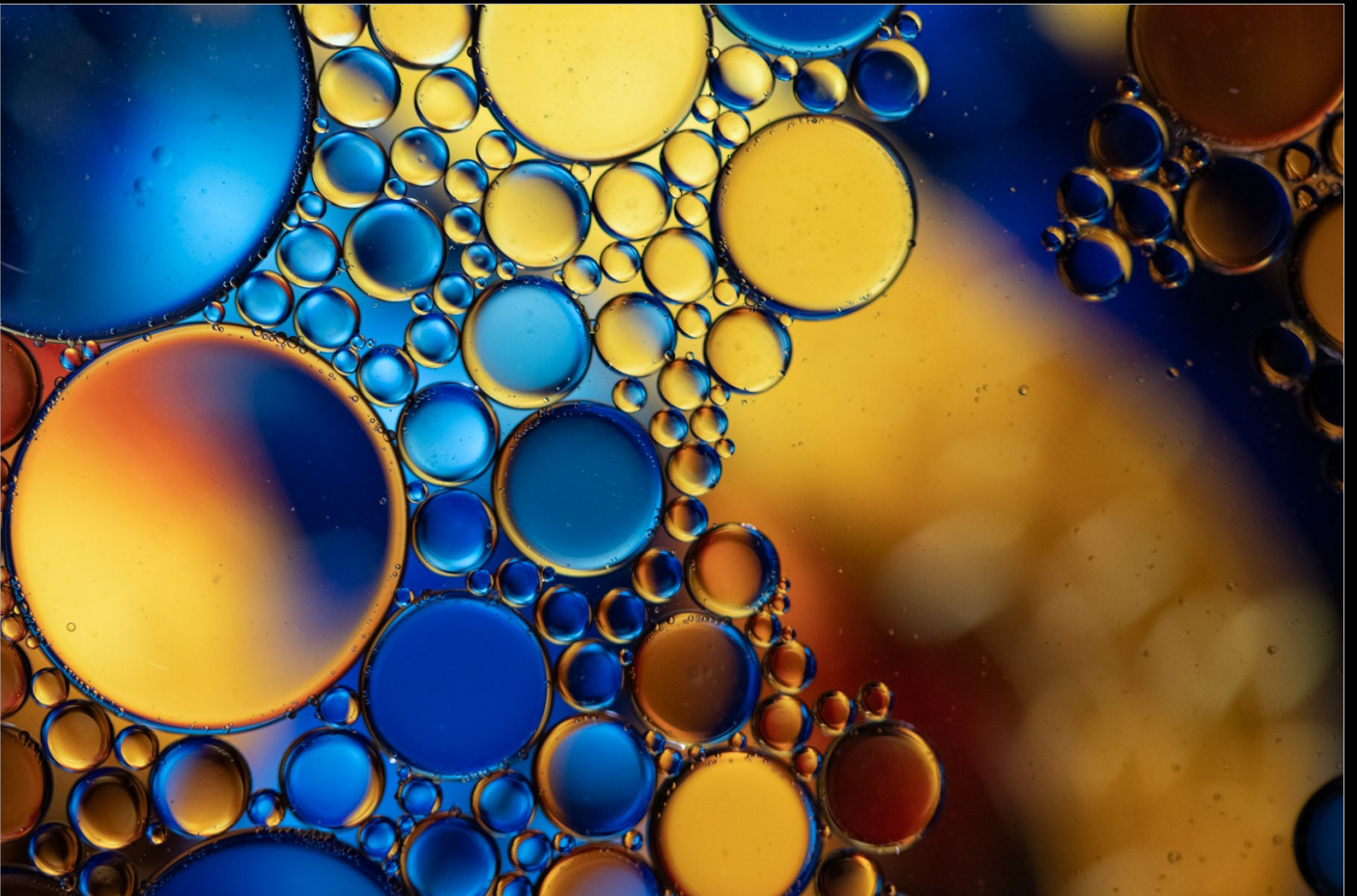


Certificates of Merit



Top: Deidre Schnetler | **Nocturne Tulip** | COM 13, 4 Star

Bottom: Deidre Schnetler | **Gold and Blue Molecular Dance** | COM 13, 4 Star



Certificates of Merit



Top: Elsa Schnetler | **The beauty in orange** | COM 13, 4 Star

Below: Frank Ueckermann | **Liqui Moly** | COM 13, Best 4 Star, Best Senior



Certificates of Merit



Top: Rickus Barnard | **The truster** | COM 13, 5 Star Honours

Below: Marthinus Odendaal | **Movement** | COM 13, 5 Star Honours



Certificates of Merit

Left:

Arnold Bester
Double Dandy
COM 13
5 Star Honours
Cover Picture



Right:

Arnold Bester
Colorful Hopper
COM 13
5 Star Honours



Certificate of Merit



Top: Belinda Ueckermann | **Stille Waters** | **COM 13, 5 Star Honours**

Best 5 Star Winner

Below: David Roberts | **Boots on the ground** | **GOLD 12, 5 Star**



THEMES 2025

JANUARY - JUNE

January 2025: Still Life



Creative photos of arranged objects, focusing on lighting and composition.

February 2025: Tiny Details (macro)

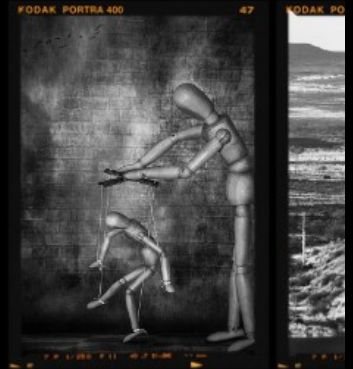


Close-up shots that reveal the fine details of small subjects.

March 2025: Straight Out of Camera



Photos shared exactly as they were taken, with no editing.



April 2025: Architecture

Images that highlight the beauty of buildings and structures.



May 2025: Movement

Capturing motion to show energy or tell a story.



June 2025: Urban Reflections

Creative shots of reflections found in cityscapes.

THEMES 2025

JULY - DECEMBER

July 2025: Objects Out of Place



Finding and photographing things where they don't belong.

August 2025: Decayed Beauty



Showcasing the charm of old or broken-down subjects.

September 2025: Idioms



Photos that creatively represent popular sayings or phrases.



October 2025: Traditional

Celebrating culture and heritage through photograph



November 2025: Self-Portrait

Expressing yourself through photos of you, taken by you.



December 2025: Year-End

Year-End celebration

Theme: Architecture

<https://digital-photography-school.com/creative-architecture-photography-techniques/>

Architectural photography allows you to capture and showcase a wide variety of structural marvels, from humble everyday buildings to soaring skyscrapers and cathedrals. But doing justice to each new structure can be a challenge, and that's where this article comes in handy!



What is architectural photography? A simple definition

Architectural photography, at its most basic, is about capturing buildings and other structures – generally in a way that is both aesthetically pleasing and accurate to their forms.

It encompasses a wide range of subjects, from the breathtaking buildings designed by world-renowned architects to the simple yet meaningful designs of vernacular (i.e., everyday) architecture. In other words, architectural photography is not just about photographing high-profile buildings; it's about capturing structures of all kinds: towering skyscrapers, soaring cathedrals, suburban houses, and even solitary garden sheds.

Before I delve into tips and techniques, I want to touch on two very different



branches of architectural photography: commercial and fine art. Commercial architectural photographers produce images for real estate listings, architectural firms, and businesses. Their work is instrumental in marketing properties and designs.

On the other hand, fine art architectural photography is more about the photographer's vision and interpretation of the architecture. It explores the aesthetic, historical, and conceptual aspects of buildings and often aims to evoke emotions or convey deeper meanings.



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Regardless of the focus, architectural photography relies on a variety of tools – including composition, perspective, and lighting – to create compelling images. Of course, as with all forms of photography, gear does make a difference, so that's where I'll start:

The essential gear for an architectural photographer

You don't need to spend a ridiculous amount of money on gear to excel in architectural photography, but certain equipment will make a big difference. Here's what I recommend:

First, you'll want access to a **reliable interchangeable lens camera**. While the brand and model aren't hugely important, I do encourage you to choose a camera that offers decent high-ISO performance (in case you're shooting in a space where tripods aren't permitted; see below!).

Next, you'll want to own at least **one wide-angle lens**, which will allow you to capture an expansive view of your subject even when space is limited. Zoom lenses are great for their versatility, but prime lenses can be more budget-friendly. Now, you can do all of your architectural shooting with wide-angle glass, but for capturing intricate details or parts of a building from a distance, a telephoto lens, such as a 70-200mm zoom, can come in handy.

If you get really passionate about shooting architectural images, you may want to invest in a tilt-shift lens – which will help you

control perspective distortion – but there aren't many options and you can make these adjustments in post-processing, so you'll want to think long and hard before grabbing one of these models.



Third, a **sturdy tripod** is practically a must-have for architectural photography. Not only will a tripod stabilize your camera while you capture long exposures in low-light interiors, but it'll also free you up to create striking shots at night. And a tripod, while cumbersome, will also improve your sense of composition; it'll force you to slow down when shooting, which will make your framing and angle decisions more deliberate.

One final suggestion: a remote release can enhance your architectural photography by eliminating camera shake caused by manually pressing the shutter button. (That said, you can get the same effect by using your camera's self-timer, so if you don't own a remote and don't want to buy one, that's okay!)

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How to work with light to enhance your images

Unlike other photography genres where



you can manipulate light sources directly, architectural photography often requires working with available light. Therefore, if you want great shots of architecture, it's crucial to understand the nuances of natural light!

I want to emphasize, however, that there isn't a one-size-fits-all type of light for shooting architecture; the key is to discern how different lighting conditions can complement specific architectural subjects and match your specific aims as a photographer.

For instance, photographing architecture on an overcast day can yield images rich in detail with soft, evenly distributed light. This flat and directionless light minimizes harsh shadows and highlights. As a result, it's ideal for capturing the true colors and details of buildings. It's particularly effective for highlighting the intricacy of architectural designs without the distraction of strong contrast.

Another option is midday light. While it's often avoided in other photography genres due to its harshness, the overhead sun can accentuate the graphic qualities of buildings. The strong light creates deep shadows and pronounced lines, producing photos that emphasize form over detail.



(Pro tip: Converting these images to black and white can often enhance the graphic impact even further, so if you've captured some architectural shots at midday, it's always worth trying a quick B&W conversion!)



Next, you have [the golden hours](#), which occur just after sunrise and just before sunset and offer a magical quality of light

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that is warm and directional. This lighting is perfect for adding depth and dimension to architectural subjects – it casts long shadows that highlight details and create a real sense of volume.

But when shooting with golden-hour light, you'll want to pay careful attention to the light's direction. Front lighting will illuminate building exteriors directly, showcasing details and colors. Side lighting, on the other hand, does a great job of emphasizing the three-dimensionality of the architecture, while backlighting often creates a dramatic silhouette effect, emphasizing the outline and form of the building – but at the expense of detail. Finally, after the sun sets, the [blue](#)



[hour](#) presents plenty of additional opportunities for the enterprising architectural photographer. The soft, cool tones of the blue hour give an ethereal effect, while artificial lights from street lamps and buildings add warmth and depth. Of course, you'll definitely need a tripod to shoot blue-hour architectural photos, and you may even need to lower your shutter speed to 15 seconds and beyond, but the results can be outstanding!

7 handy architectural photography tips

Looking for additional advice to improve your photos of architecture? I've got you covered! Below, I share plenty of tips and tricks to help you capture eye-catching and creative shots, starting with:

1. Explore different perspectives for breathtaking compositions

Architectural photography beginners tend to shoot from eye level – and while you can capture decent images with this approach, you can often enhance your photos by trying out a different perspective.

For instance, you can get down low and point your camera upward for a worm's-eye view. It'll let you incorporate plenty of beautiful sky into your composition, and if you use a wide-angle lens, you'll make buildings appear unimaginably large (even foreboding).

Personally, I like a worm's-eye view for photographing taller structures. It's also a great way to emphasize interesting ceiling features when shooting [building interiors](#), though make sure you use your wide-angle lens for the best results.



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You can also create interesting architectural photos by using a bird's-eye view, where you shoot down from high above. To pull off this perspective, you need to find a way to get above your subjects, and in certain cases, it can be pretty tough. Some serious architectural photographers work with drones or from planes, but if you're not ready to take that step, you can get similar results by shooting smaller buildings from the top of a parking garage or observation deck.

2. Paint light for breathtaking architectural photography



I'm a huge fan of light painting; it's easy to do, it's fun, and you can use it to capture mind-blowing effects:

The idea is to set up a long-exposure image – for this, you'll need a tripod and a remote release – then shine a light on or around the architectural subject. You will need to work at night (otherwise the light won't show up), and you can get very different effects by varying the lighting instrument and the lighting intensity.

Note that the painted light will often become a compositional element in and

of itself. Like an actual painter, you'll need to carefully position your "brush-strokes" to give maximum effect; try using the light to form a leading line or even to frame the architecture (I used the latter technique in the image above!).

Here are a few light-painting tools you should consider:

A flashlight is your simplest option. You can use it to create patterns (by moving the flashlight in front of the camera), or you can use it to light up a section of the architecture you wish to photograph. (For especially interesting results, try adding colorful gels in front of the beam!)

A light source on a string can look great, plus it can get you some extra height (always useful when working with tall buildings!). I recommend tying your light source – such as a glow stick – to the string, then spinning it through the air while taking photos. But remember to position the resulting light strategically in the frame.

An LED light stick is a more sophisticated method of light painting. Certain light sticks actually allow you to program colors and patterns; you can wave a programmed stick around your subject to create glowing shapes, flags, and more. With light sticks, the sky is the limit!

3. Use a crystal ball for stunning refraction effects

It may be unorthodox, but photographing with a crystal ball can give you some wild results!

Here, you simply shoot through a glass ball

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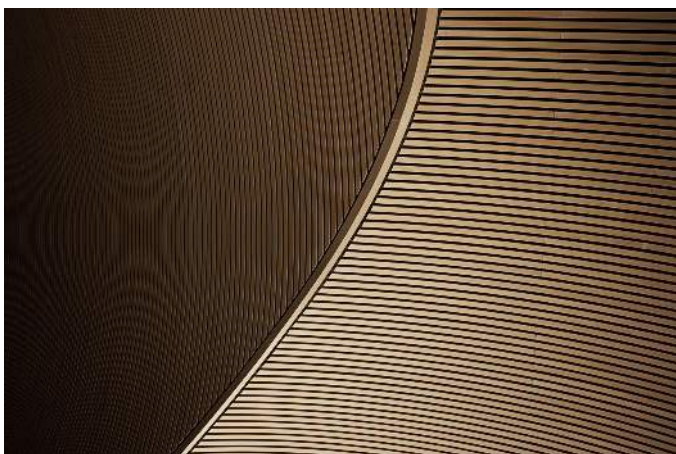


and rely on the refraction to create a very cool look:

Note that buildings will appear upside-down in the crystal ball, so you'll either need to compose with that in mind, or flip the image in post-processing (that's what I did for the photo above!).

Pro tip: Don't rely purely on the crystal ball to capture a great image. Instead, make sure you carefully choose your subject and create a great composition – then let the amazing effect act as the icing on the cake!

4. Don't forget about the architectural details



Most architectural photographers try to capture an entire building – or even an

entire skyline – in a single image.

But if you really want to tell the story of the architecture, it often helps to zoom in on the details. Bring a longer lens, and when you're done capturing the grander scene, switch on over. (I'd recommend a 70-200mm lens, which will offer plenty of flexibility; you can capture larger details at 70mm, then zoom in to 200mm to highlight intricate elements.)

Note that architectural detail photos don't have to stand on their own. For instance, you can combine wider images with a few detail shots to tell the story of an entire structure.

So the next time you head out to photograph architecture, keep an eye out for interesting details! I recommend looking for lines and curves (like arches in a church), ornate decorations on walls, and patterns in the roofing.



Also, pay careful attention to the lighting, especially if you're photographing building exteriors. Different sun positions will emphasize or deemphasize certain elements, so by working at the right time of day, you can get the precise effect

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you're after.

5. Use blending to nail your exposures

Cameras are capable of capturing a limited tonal range, which means that, when faced with a dark interior and bright windows, or a dark building and a bright sunset, your camera will overexpose the bright areas and/or underexpose the dark areas.

Unfortunately, overexposure and underexposure look terrible, and in the worst cases, you won't be able to fix the issue in post-processing. So what do you do?

I recommend you use an exposure blending technique, which is easier than it sounds. Set your camera on a tripod, then capture several images at different exposures. The convention is to capture three shots – one exposing for the dark areas, one exposing for the bright areas, and one exposing for the midtones – though you may need to capture more images if the scene is unusually contrasty.



Finally, blend the different exposures together in a program such as Lightroom

or Photoshop (most post-processing software can do this for you automatically!). You'll end up with an image full of beautiful shadow and highlight detail:

6. Look for contrast

Contrast is a great way to improve your architectural photography – because by incorporating contrast into your shots, you can create lots of eye-catching interest.

Now, “contrast” is a broad term, and you can apply it in several different ways (all of which look amazing!).



First, you can look for tonal contrast – that is, contrasting light and shadow. You'll often find this on bright, sunny days. The sun will highlight certain parts of a building and hide others, creating an interesting graphic effect. (This is a great way to enhance your abstract architectural photos, by the way!)

You can also look for color contrast. Here, a color wheel is often helpful, and it will display pairs of contrasting (opposite) colors: green and red, purple and yellow, blue and orange. While it can be tough to

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find architecture featuring contrasting colors, you can always position yourself so that one colorful building is juxtaposed with another colorful building.

Finally, you can look for the contrast offered by the subjects themselves. You might shoot an old and a new building side by side, you might capture an old building surrounded by new buildings (such as a church surrounded by modern skyscrapers), or you might photograph architecture surrounded by nature to illustrate the relationship between nature and culture!

7. Use framing to level up your compositions



Framing is a classic compositional technique, and it works great for photographing architecture.

The idea is simple: Find an interesting building, then frame it with elements in the foreground, such as another building, a doorway, fencing wire, or tree branches.

The tough part is finding a frame, but if you're familiar with common framing devices, you'll often be able to look

around and spot one instantly. And if you can't find a frame, don't fret; you can always introduce one by holding something in front of the camera, like a handful of flowers.

By the way, you don't necessarily need to start by finding a building and only then add a frame. You can do the reverse: first find an interesting frame, such as an archway. Then move your camera around to see what you can fit within it!

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About the Author

[Simon Bond](#)

is a specialist in creative photography techniques and is well known for his work with a crystal ball. His work has featured magazines including National Geographic Traveler. With over 8 years of experience in lensball photography, Simon is an expert in this field.

<https://digital-photography-school.com/author/simon-bond/>

LEARNING HUB

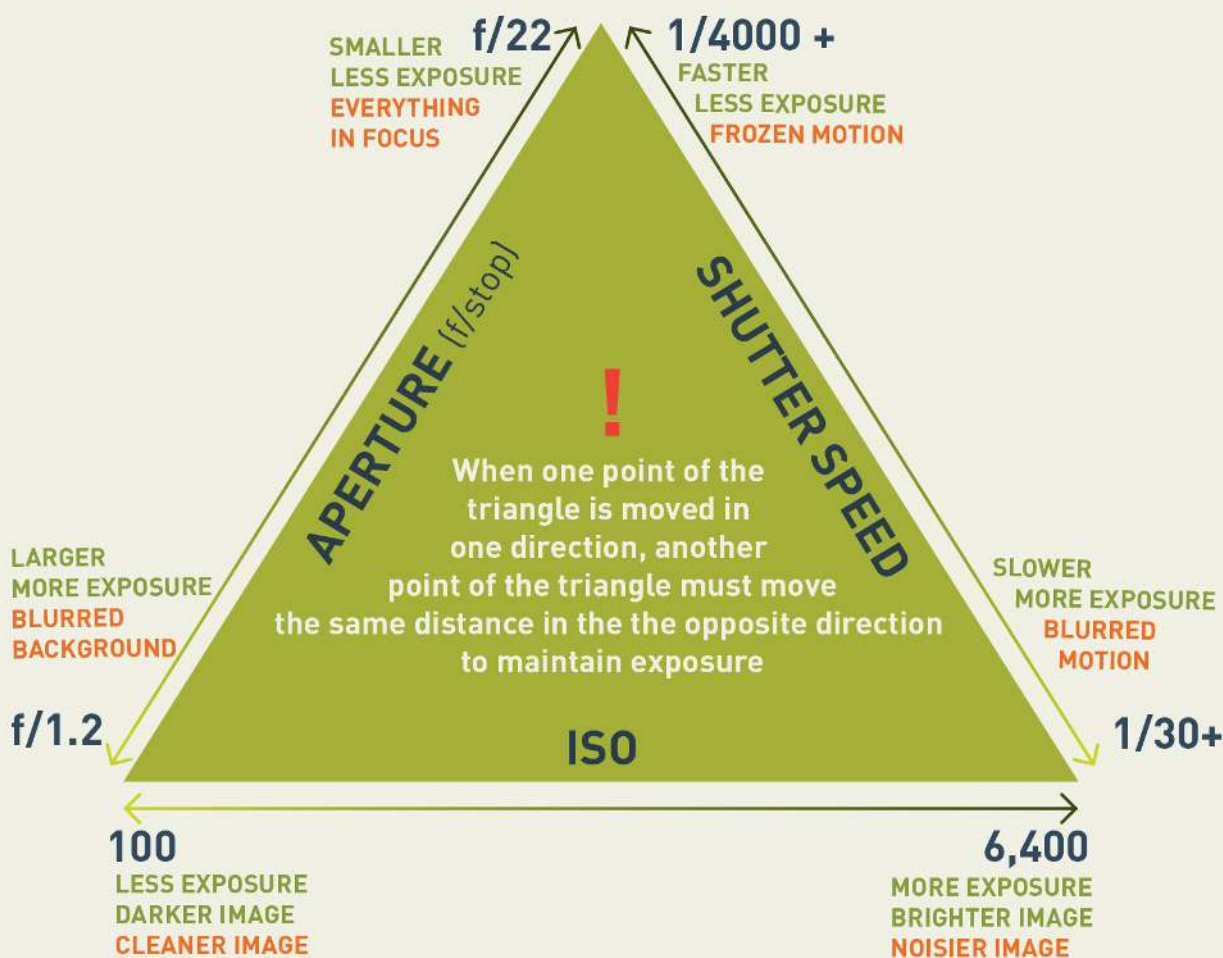
EXPOSURE TRIANGLE

Proper exposure is achieved by 3 camera functions coming into balance: ISO, f/stop and shutter speed. This is called the "Exposure Triangle".



PHOTZY.COM

Perfect to print A5 size
14cm x 21cm / 5.83" x 8.27"



PRACTICAL EXAMPLE



FULL SUN - OUTSIDE

Initial camera setting:

ISO: 100

Shutter Speed: 1/125

f/stop: f/16

Situation:

Subject is fast moving, you need to increase the shutter speed to get a sharp image.

Improved camera setting, as per the exposure triangle:

ISO: 100 | No change

Shutter Speed: 1/500 Move two stops up

f/stop: f/8 Move two stops down

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MANUAL MODE

Manual mode requires the photographer to physically set 3 camera functions: ISO, f/stop and shutter speed.



PHOTZY.COM

Perfect to print A5 size
14cm x 21cm / 5.83" x 8.27"

1 SET THE ISO



2 SET THE APERTURE



3 CHECK CAMERA METER FOR PROPER EXPOSURE:



4 ADJUST SHUTTER SPEED OR APERTURE UNTIL PROPER EXPOSURE

Fast shutter speed: freeze action

Slow shutter speed: blur motion

Underexposed reading

-2 | -1 | 0 | +1 | +2

Adjust the shutter speed or the aperture until the meter reads 0.

Proper reading

-2 | -1 | 0 | +1 | +2

Overexposed reading

-2 | -1 | 0 | +1 | +2

Adjust the shutter speed or the aperture until the meter reads 0.

5 FINAL CHECK

- Adjust exposure based on the subject:
Do you need to freeze action or increase the depth of field?
- Keep the camera meter indicating proper exposure:
Is the image too light? Move the camera meter towards underexposure (under 0)
Is the image too dark? Move the camera meter towards overexposure (over 0)

WEEKEND CHALLENGE

February 21st

"Happiness"

Winner

Anneline Werth

Laughter



February 28st

"White"

Winner

Belinda Ueckermann

White Orchid



February 28st

"Movement"

Winner

Elsa Schnetler

When you are late



SALON RESULTS

Western Cape Photo Forum PDI and PRINTS Salon 2025

Author Name	Photo Title	Category Name	Award
Arnold Bester	Salti Reflection	Open Colour	Accepted
Arnold Bester	Bavaria	Open Colour	Accepted
Arnold Bester	Guineafowl Feather bw	Open Monochrome	Accepted
Arnold Bester	Grasses in Vase	Open Monochrome	Accepted
Arnold Bester	Grasshopper Portrait	Nature No Birds	Accepted
Fraser Bryce	Highlander	Open Colour	Accepted
Fraser Bryce	Herder	Open Colour	Accepted
Fraser Bryce	Sunset City	Scapes	Accepted
Fraser Bryce	Rivonian Storm	Scapes	Accepted
Maureen Fourie	Fynbos Gin	Open Colour	Accepted
Maureen Fourie	Tulip 8960	Open Colour	Accepted
Maureen Fourie	Strung Up	Open Monochrome	Accepted
Michelle Rademeyer	Watching time go up in smoke	Open Colour	Accepted
Michelle Rademeyer	Everyone stands at someones grave	Open Monochrome	Accepted
Michelle Rademeyer	The game of life	Open Monochrome	Accepted
Jeanette Smith	calling for her mate	Nature Birds Only	Accepted
Jeanette Smith	ellies in water fighting	Nature No Birds	Accepted
Jeanette Smith	storm broei	Scapes	Accepted
Belinda Ueckermann	Delicious meal	Open Colour	Accepted
Belinda Ueckermann	Westfert G99	Open Colour	Accepted
Belinda Ueckermann	CAN-AM G521	Open Colour	Accepted
Belinda Ueckermann	Brown-hooded kingfisher	Nature Birds Only	Accepted
Belinda Ueckermann	Miskruier	Nature No Birds	Accepted
Belinda Ueckermann	The pier Margate	Scapes	Accepted
Belinda Ueckermann	Wisdom in Smoke	Portraiture	Accepted

SALON RESULTS

Krugersdorp Camera Club 19th National Digital Salon

Author Name	Photo Title	Category Name	Award
Arnold Bester	Drops Refraction	Open Colour	Accepted
Arnold Bester	Dandelion Droplets Refraction	Open Colour	Accepted
Arnold Bester	Grasses in Vase	Open Monochrome	Accepted
Fraser Bryce	Purrrfect	Open Colour	Accepted
Fraser Bryce	Rivonian Storm	Scapes	Accepted
Fraser Bryce	Herder	Human Portraits	Certificate of Merit
Fraser Bryce	Highlander	Human Portraits	Accepted
Maureen Fourie	Lady in Red	Human Portraits	Certificate of Merit
Maureen Fourie	Lilly 9110	Human Portraits	Accepted
Michelle Rademeyer	Everyone walks on eggshells some-times	Open Monochrome	Accepted
Ryan Sim	Green Eyes	Open Colour	Accepted
Ryan Sim	Out Of The Shadows	Open Monochrome	Accepted
Belinda Ueckermann	Lonely Lock	Open Colour	Accepted
Belinda Ueckermann	Delicious meal	Open Colour	Accepted
Belinda Ueckermann	Neckline Reverie Mono	Open Monochrome	Certificate of Merit
Belinda Ueckermann	Dandelion Solo Dance	Open Monochrome	Accepted
Belinda Ueckermann	Heated Affair	Open Monochrome	Accepted
Belinda Ueckermann	Robber Fly Macro	Nature	Accepted
Belinda Ueckermann	The pier Margate	Scapes	Accepted
Belinda Ueckermann	Team Hilux	Photo Journalism and Sport	Accepted
Belinda Ueckermann	CAN-AM G521	Photo Journalism and Sport	Accepted
Belinda Ueckermann	Westfert G99	Photo Journalism and Sport	Accepted

SALON RESULTS

13th National AFO Salon 2025

Author Name	Photo Title	Category Name	Award
Arnold Bester	Dwarf Mongoose	Nature No Birds	Accepted
Arnold Bester	Smoking Candle Lamp	Open Colour	Accepted
Arnold Bester	Boss	Open Colour	Accepted
Arnold Bester	Grasses in Vase	Open Monochrome	Certificate of Merit
Arnold Bester	Kayaking bw	Open Monochrome	Certificate of Merit
Arnold Bester	Daisy Droplets bw	Open Monochrome	Certificate of Merit
Arnold Bester	Lily Vase	Open Monochrome	Accepted
Fraser Bryce	Rivonian Storm	Scapes	Accepted
Fraser Bryce	Sunset City	Scapes	Accepted
Fraser Bryce	Marbled Majesty	Open Colour	Accepted
Michelle Rademeyer	Travelling through the times of life	Open Colour	Accepted
Michelle Rademeyer	Fracture	Open Colour	Accepted
Michelle Rademeyer	Everyone stands at someones grave sometimes	Open Monochrome	Accepted
Michelle Rademeyer	Everyone is placed in a box some-times	Open Monochrome	Accepted
Belinda Ueckermann	Belenois aurota butterfly	Nature No Birds	Accepted
Belinda Ueckermann	Greater striped swallow	Nature Birds Only	Accepted
Belinda Ueckermann	Westfert G99	Sport	Accepted
Belinda Ueckermann	CAN-AM G521	Sport	Accepted
Belinda Ueckermann	Game viewing by hot air balloon	Scapes	Accepted
Belinda Ueckermann	Green-veined Emperor Butterfly	Open Colour	Accepted
Belinda Ueckermann	Heated Affair	Open Monochrome	Accepted



F-Stop Photographic Society, Kempton Park
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March 2025 edition